

# Compositions · for the Piano

# by

# L. M. Gottschalk

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# THE DYING POET

Edited and fingered by JOHN ORTH.

LOUIS MOREAU GOTTSCHALK.

PIANO.

*Andante.*

*p*

*rapido.*

*f*

*brillante.*

*espress.*

*Andante moderato. L.H.*

*R.H.*

*p*

*ben cantato*

*rit. e dim.*

*a tempo*

*dim. e rit.*

*a tempo*

*grazioso.*

*sf* *rit. e dim.* *f a tempo*

*marcato il canto.*

*celeste.* *rit. e dim.* *p* *2<sup>da</sup>*

First system of musical notation. The right hand features a series of chords and arpeggios, starting with a *cresc.* marking and a forte *f* dynamic. The left hand plays a steady eighth-note accompaniment. The system concludes with a *rit. e dim.* marking and a *3 dolce* triplet in the right hand.

Second system of musical notation. The right hand continues with arpeggiated figures, marked *cresc.* and *f*. The left hand maintains the eighth-note accompaniment. The system ends with a *pa tempo* marking and a triplet in the right hand.

Third system of musical notation. The right hand plays a rapid sixteenth-note passage, marked *f*. The left hand continues the eighth-note accompaniment, marked *sempre marcato*. The system concludes with a *dim.* marking.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage, marked *agitato*. The left hand continues the eighth-note accompaniment, marked *dim.*. The system concludes with a *dim.* marking.

Fifth system of musical notation. The right hand plays a rapid sixteenth-note passage, marked *simile*. The left hand continues the eighth-note accompaniment, marked *dim.*. The system concludes with a *dim.* marking.

First system of musical notation. The right hand features a continuous sixteenth-note pattern. The left hand has a few chords. The system concludes with a *pp* dynamic marking and a *rallent. un poco* instruction.

Second system of musical notation. The right hand continues with sixteenth-note patterns, including fingerings like 2 1, 3 1, 5 2, 5 1, and 2 1. The left hand has a few chords. The system begins with a *p a tempo* marking.

Third system of musical notation. The right hand features a continuous sixteenth-note pattern with a *sf* (sforzando) marking. The left hand has a few chords. The system concludes with a *rit. e dim.* (ritardando e diminuendo) instruction.

Fourth system of musical notation. The right hand features a continuous sixteenth-note pattern with a *dolce* (dolce) marking. The left hand has a few chords. The system begins with a *p a tempo* marking.

Fifth system of musical notation. The right hand features a continuous sixteenth-note pattern. The left hand has a few chords. The system concludes with a *un poco rit.* (un poco ritardando) instruction.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern with numerous fingerings (e.g., 2 1, 3 1, 5, 5 2, 4, 3, 2 1, 3 1, 5 1, 5 1, 2 1). The left hand plays a simple bass line. The tempo is marked *a tempo*.

Second system of the piano score. The right hand continues with rapid sixteenth-note patterns and fingerings. The left hand has a steady bass line. Dynamics include *sf* (sforzando) and *rit. e dim.* (ritardando e diminuendo).

Third system of the piano score. The right hand features rapid sixteenth-note patterns with fingerings. The left hand has a steady bass line. The tempo is marked *p a tempo* (piano a tempo).

Fourth system of the piano score. The right hand features rapid sixteenth-note patterns with fingerings. The left hand has a steady bass line. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fifth system of the piano score. The right hand features rapid sixteenth-note patterns with fingerings. The left hand has a steady bass line. Dynamics include *ff con passione.* (fortissimo con passione) and *dim. e rit.* (diminuendo e ritardando).

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with fingerings 1, 3, 4, 3, 5, 3, 4, 3, 5, 4. The left hand plays a simple bass line. Dynamics include *p a tempo* and *pp*.

Second system of musical notation. The right hand continues the rapid sixteenth-note pattern. The left hand has a few notes followed by a rest. Dynamics include *celeste.* and *full.*

Third system of musical notation. The right hand continues the rapid sixteenth-note pattern. The left hand has a few notes followed by a rest. Dynamics include *marcato il canto.* and *p lento.*

Fourth system of musical notation. The right hand continues the rapid sixteenth-note pattern. The left hand has a few notes followed by a rest.

Fifth system of musical notation. The right hand continues the rapid sixteenth-note pattern. The left hand has a few notes followed by a rest. Dynamics include *rallentando molto. dying away.* and *pp*.

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